

D O C T O R W H O

SERIES H. - THE REIGN OF TERROR

written by DENNIS SPOONER

Ty 64

EPISODE TWO: GUESTS OF MADAME GUILLOTINE

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SCRIPT EDITOR. DAVID WHITAKER

SCHEDULE:-

FRIDAY JULY 17TH 1964

G. LIME GROVE

Set and Light 0900 - 1030

Camera Rehearsal 1030 - 1300

LUNCH.....1300 - 1400

Camera Rehearsal 1400 -

TEA.....1545 approx

Camera Rehearsal - 1900

DINNER 1900 - 2000

Line-up 2000 - 2030

RECORDING 2030 - 2145

RECORDING NO: VT/4T/23350

EDITING: Monday July 20th, 1964
 Television Centre,
 1900 - 2200

TELECINE: TK1 from 1030 a.m.
 TK2 from 1415

TRANSMISSION:-

Saturday August 15th, 1964.

THE CAST

DR WHO	WILLIAM HARTNELL
IAN CHESTERTON	WILLIAM RUSSELL
BARBARA WRIGHT	JACQUELINE HILL
SUSAN FOREMAN	CAROLE ANN FORD
SMALL BOY	PETER WALKER
LEMAITRE	JAMES CAIRNCROSS
JAILER	JACK CUNNINGHAM
OVERSEER	DALLAS CAVELL
PEASANT	DENIS CLEARY
JUDGE	HOWARD CHARLTON
WEBSTER	JEFFRY WICKHAM
<u>with</u>	
KNITTING LADIES:	ELEANOR DALLING LEILA FORDE
SOLDIERS:	JOHN SACKVILLE WEST DON CAVENDISH SID DELLER
	DON SIMONS NIGEL JAMES JAY MACGRATH ADRIAN DROTSKE
PEASANT	DAVID BANVILLE

...O...

DR WHO (SERIES H) RUNNING ORDER. EP.TWO

PGE	SCENE	SHTS	DESCRIPTION	LIGHTING	CAMS/BMS	MUSIC	TIME
1	OPENING TELECINE TITLES						26"
	'CLIFFHANGER TRANSFER'						25"
1	PHOTO CAPTION - 1				2A	Q.1	
	SUPER SLIDE						
1	TC1. GUILLOTINE SEQ.						
	SUPER SLIDES 2/3						
1	PHOTOCAPTION - 2				2A		
1	1.	3/	EXT.PRISON AREA	DAWN	A1.3A	Q.2	
1	2.	4/	INT.PRISON RM	EARLY MORNING	B1. 1A 2B		
4	TC2. IAN AGAINST DRAPES				B1.		
4	3.	6/	INT.PRISON RM	EARLY MORNING	B1.1A.2B		
			<u>RECORDING BREAK</u>				
5	4.	8/	INT.PRISON AREA	EARLY MORNING	C1.SLUNG.3C 2C,3B,1B,4A, 1C.		
10	5.	14/	INT.DUNGEON	EARLY MORNING	3D. DRIPPING WATER.A2.	Q.3	
13	6.	15/	EXT.COURTYARD	EARLY MORNING	B.2.2D 4D.	Q.4 Q.5	
16.	TC3. DR WHO WALKING ALONG LANE & OVER				FIELDS Country snds.		
16.	7.	20/	INT. PRISON AREA	DAY	1C.SLUNG		
16	8.	21/	INT.DUNGEON	DAY	A2. DRIPPING WATER.3D.1D		
21	9.	25/	INT. PRISON	DAY	SLUNG.2C		
22	TC4. IAN IN PRISON CELL					Q.6	
27	TC5. DR WHO WALKING ALONG COUNTRY RD				COUNTRY SNDS		
27	10	26/	EXT. COUNTRY RD	DAY	B3. 4C.2E COUNTRY SND	Q.7	
35	11	30/	INT. DUNGEON	DAY	A2.1D. 3D DRIPPING WATER	Q.8	
40	TC6. IAN IN PRISON CELL						
42	12.	37/	INT. PRISON	DAY	SLUNG.4A.1C	Q.9	
45	13.	39/	INT. DUNGEON	DAY	A2. WATER DRIPPING.3D RATS		
47	14.	40	EXT. COUNTRY RD	DAY	B3. COUNTRY SNDS.2E.4C SPADE	Q.10 STING	
54	TC7. DR WHO WALKING ALONG RD				COUNTRY SND	Q.11	
55	15.	56/	COUNTRY RD	DAY	COUNTRY SND B3. 4B		
56	16.	57/	PRISON AREA	DAY	C1. 3D,1C 3C,2F	Q.12	
58.	TC8. IAN IN PRISON CELL				FLEET	SIG TUNE	
			SUPER SLIDE : Next episode				
			SUPER ROLLER				
			SUPER SLIDE: Producer etc.				
			SUPER SLIDE: Director etc.				

TECHNICAL REQUIREMENTS

CAMERAS

4 PEDS.

SOUND

3 BOOMS
SLUNG MICS
GRAMS
TR-90

STUDIO REQUIREMENTS

4 MONITORS
1 ROLLER CAPTION MACHINE
2 12" x 9" CAPTION HOLDERS
2 STRAP EASELS
CUT KEYS

TELECINE : TK1 from 1030 with titles, film sequences.
TK2 from 1415 with 'cliff-hanger'

SETS

EXTERIOR

PRISON/ARCHWAY/WALL
COURTYARD
COUNTRY ROAD

INTERIOR

PRISON ROOM
PRISON AREA
DUNGEON

PHOTO CAPTIONS

PARIS
PARIS & THE CITE
PARIS in the distance.

MUSIC REQUIREMENTS

Q.1.	:	22"	Q.	7.	:	20"
2.	:	42"	8.	:	32"	
3.	:	14"	9.	:	12"	
4.	:	13"	10.	:	13"	
5.	:	40"	11.	:	69"	
6.	:	20"	12.	:	36"	

SIG TUNE

GRAMS: Country atmosphere/birds.
Rats squeaking.
Spade
Dripping water
Feet

...O...

DR WHO - EPISODE TWO - GUESTS OF MADAME GUILLOTINEQ.TK1FADE UP SOUND AND VISION/SIG TUNE/Q.TK2

OPENING TELECINE TITLES - 26"

Q. MUSIC

TRANSFER from last episode - 25"

Q.TK1

1 2 A

PHOTO CAPTION - PARIS 1794

/Q.1/
/22"/

CAPTION - 1

SUPER SLIDE 1.....PARIS

FADE & MIX TO:

TK1

/TCL. shot of guillotine against sky.

SUPER SLIDE 2....."GUESTS OF MADAME GUILLOTINE"
& FADE

SUPER SLIDE 3.....written by DENNIS SPOONER

Guillotine blade is released and
clutters down and thuds against
unseen blade. (CROWD NOISE ON FILM)

2 2 A

PHOTO CAPTION - PARIS & THE CITE

CAPTION - 2

Zoom in

Q.MUSIC/Q.2/42"/

3 3 A

35

/BOOM AT/

CU NOTICE

1. EXT PRISON ARCHWAY & WALL

BOARD pull out

to see women sitting A NOTICE ON THE WALL SAYS

then a group of 'CONCIERGERIE PRISON'

soldiers going in. TWO OLD LAIDES ARE SITTING

BY THE ARCHWAY. SOLDIERS

CROSS IN FOREGROUND.

4 1 A

24

/BOOM BL/

3-S

2. INT PRISON ROOM. EARLY

BARBARA/SUSAN/

MORNING

SOLDIER

A BARE AUSTERE ROOM, A TABLE
AND A CHAIR AT WHICH SITS A
JUDGE.A UNIFORMED SOLDIER STANDS
BEHIND HIM.

(2 NEXT)

ON 1

-5-

(BARBARA AND SUSAN
ALSO LISTEN AS THE
JUDGE CONTINUES)

JUDGE: (VOICE OVER)... I am
satisfied as to your guilt in
being in the company of wanted
traitors. /

7 2 B 24
MS JUDGE

CLOSE IN ON JUDGE AS
HE LOOKS INTO
CAMERA

The sentence.... immediate
execution!

(THE SOLDIER MOVES
FROM BEHIND THE
JUDGE AND OUT OF
FRAME AS WE CLOSE
RIGHT IN ON THE
JUDGE)

BARBARA: (VOICE OVER) We
demand the right to speak...

PUSH IN TO
VCU JUDGE.

JUDGE: You have no rights! You
will be guillotined as soon
as it can be arranged! Take
them to the cells.

RECORDING BREAK

8 2 C
CU on door
as it closes
zoom out to
l/s of group
in corridor.

BOOM CL
SLUNG
4. INT. PRISON AREA. EARLY MORNING.

-5-6-

(3 NEXT)

EFS

(ON 1.)

-4-

BARBARA AND SUSAN
A SOLDIER BEHIND
THEM, STAND AGAINST
A WALL (OR BLACK)
IN THE ROOM)

BARBARA: Are we to be allowed
to tell our story?

5 2 B 24
MS JUDGE

(THE JUDGE LOOKS
UP SHARPLY)

JUDGE: Prisoners are not
required to speak! I have
the charges here.

Q. TK1

(THE JUDGE PICKS
UP A SHEET OF
PAPER AND LOOKS
AT IT)

You were found at the house
with Rouvray and d'Argenson...

TK1

/BOOM B1/

TC2

A SHOT, head and
shoulders, of IAN,
against a wall (or
black,) listening to
the indictment.

JUDGE: (VOICE OVER) and
arrested by a detachment of
soldiers.

6 1 A 24

3--S BARBARA/SUSAN
SOLDIER

/BOOM B1/

3. INT. PRISON ROOM. EARLY MORNING.

(2 NEXT)

-4-

AS WE COME UP
THE JAILER IS
SLAMMING SHUT
THE WORKABLE
DOOR IN THE
PRISON CORRI-
DOR. HE SHOUTS
THROUGH THE
BARRED SQUARE:)

JAILER: Stay back - by the
wall!

(HE HAS SELECTED
A KEY ON THE KEY
RING AND HE LOCKS
THE DOOR. AS HE
DOES SO SUSAN
RUSHES FORWARD TO
THE DOOR AND
STRETCHES UP TO
THE OPEN SQUARE)

SUSAN: Ian! Ian!

(THE JAILER TURNS
ON HER)

JAILER: Get away (HE TURNS)
Keep hold of her - can't
you? (cont...)

(THE SOLDIER AND
JAILER SHOUTS AT
COMES FORWARD AND
PULLS THE STRUGGLING
SUSAN AWAY FROM THE
DOOR AND BACK TO
BARBARA WHO IS
BEING HELD BY
ANOTHER SOLDIER.

THE JAILER, HOLDING
THE LARGE KEY RING,
SMASHES HIS KEYS
AGAINST THE BARRED
SQUARE OF THE CELL
DOOR HE HAS JUST
LOCKED)

-8-

JAILER: (cont) I told you
to stay by the wall - there's
nothing to interest you!

(THE JAILER TURNS,
AND INDICATES WITH
HIS HEAD FOR THE
OTHERS TO FOLLOW. /
HE WALKS AWAY DOWN
THE CORRIDOR.

9 3 B 35
LS CORRIDOR as
jailer with group
appear. track back
and pan them left
to stairs

BARBARA AND SUSAN
ARE PUSHED ALONG
BY THE TWO SOLDIERS.
THEY MOVE ALONG THE
CORRIDOR AND OUT
INTO THE PRISON
HALL. /

10 1 B 24
LS through grills
see group come down
stairs. pull out
slightly.

THE JAILER TURNS
TO THE SOLDIER WITH
SUSAN)

Wait with her, over there.

(THE SOLDIER PULLS
SUSAN WHO LOOKS
DESPAIRINGLY BACK
AT BARBARA, AWAY
OUT OF FRAME.

THE JAILER CROSSES
TO BARBARA, AND
INDICATES WITH
HIS HEAD TO THE
SOLDIER WITH HER,
TO ALSO MOVE AWAY.

THE JAILER, A FAT,
WHEEZING UNSHAVEN
CHARACTER IS VERY
AUTHORITATIVE IN HIS
OWN RIGHT BUT HE IS
VERY 'HUMBLE' WHEN
WITH HIS SUPERIORS.

HE STARES AT BARBARA.
SHE RETURNS HIS LOOK
WITH ONE OF DISTASTE.

-8-

EPS

(ON 1)

THE JAILER SIDLES
IN, AND WHISPERS
CONFIDENTIALLY)

JAILER: A Lady like you
shouldn't be kept in this
pigsty.

(BARBARA DRAWS AWAY,
BUT THE JAILER
MOVES IN ON HER,
HOLDING UP, AND
JANGLING THE KEYS)

Of course, I have the keys.

(BARBARA SHOWS A
FLICKER OF INTEREST)

.... it wouldn't be too difficult
to leave a few doors open.
Now would it?

BARBARA: I suppose not - but I've
got no money I couldn't pay you.

JAILER: You see the soldiers in
here are no better than
peasants; no company for an
intelligent man like myself.
It gets very lonely for me,
very lonely indeed. Now if
we were to be friends...
(cont....)

AS JAILER SLIPS
HIS ARM ROUND
BARBARA'S WAIST...

11 4

A 16

M2-S BARBARA/JAILER

SHE PULLS AWAY
IMMEDIATELY, AND,
AS HE COMES AFTER
HER CRACKS HIM
ACROSS THE FACE
WITH HER HAND.

THE JAILER, HOLDS
HIS FACE, AND STARES
AT BARBARA WITH A
SURPRISED AND ANGRY
LOOK)

EPS

(ON 4)

-10-

JAILER: (cont) You'll regret
doing that - I promise you!

12 3 C 35
LS JAILER bringing
BARBARA

(THE JAILER MOVES
IN AND GRABS
BARBARA'S ARM. /
HE DRAGS HER AND
PUSHES HER TO THE
SOLDIERS AND SUSAN,
ON THE OTHER SIDE
OF THE PRISON HALL,
AND TOSSES THE KEY
RING TO ONE OF THE
SOLDIERS.

BARBARA IS SHAKEN
AND SUSAN GRIPS HER
ARE REASSURINGLY)

Lock them away!

(THE SOLDIER MOVES
TO A CELL DOOR)

13 1 C 35
LS GROUP. Jailer
in f/gnd

when JAILER goes out
of shot tighten on
cell door.

No.... in there! /

(THE SOLDIER MOVES
TO AND OPENS THE
SMALL SQUARE DOOR
OF THE DUNGEON
AS THE JAILER
POINTS AT IT, HE
LEERS AT BARBARA)

It's the cell I keep for my
special guests...

(THE JAILER MOVES
AWAY, CHUCKLING
TO HIMSELF, AND
RUBBING HIS FACE
WHEREHE WAS HIT
BY BARBARA.

THE DUNGEON DOOR
IS OPENED AND
SUSAN AND BARBARA
ARE PUSHED IN)

Q. MUSIC
Q. GRAMS

14 3 D 35
L2-S SUSAN/BARBARA
pan around the cell
on the wall, the bed
to the floor & back
to 2-S

-10-

BOOM A2/
Q.3/14"/

(2 NEXT)

(ON 3)

-11-

GRAMS: water
dripping

5. INT. DUNGEON. EARLY MORNING.

(THE DUNGEON IS
VERY SMALL, AND
DARK.

A GRILL IS SET
HIGH IN ONE WALL
AND A THIN SHAFT
OF LIGHT COMES
THROUGH AND HITS
HIGH UP ON THE
OPPOSITE WALL.
THE EFFECT IS THAT
THE FLOOR IS IN
SHADOW.

Pan with them R and
stay with SUSAN

THE WALLS ARE NOT
SMOOTH AND SQUARE
FOUNDATION BLOCKS
JUT OUT & IT IS
VERY DAMP. STRAW
IS SCATTERED ON
THE FLOOR AND THERE
IS A VERY ROUGH BED
PLACED AGAINST THE
WALL THAT HAS THE
WINDOW.

DRAINAGE HOLES ARE
SET IN TWO WALLS
AT FLOOR LEVEL AND
A THIS STREAM OF
WATER TRICKLES
THROUGH THE CELL.

BARBARA AND SUSAN
ARE PUSHED IN BY
THE SOLDIERS AND
THE DOOR IS SLAMMED,
THEN LOCKED. SUSAN
SCREWS UP HER FACE
AND COVERS HER NOSE
WITH HER HAND)

-11-

(2 NEXT)

(ON 3)

-13-

SUSAN: (cont) I can't reach -
you'll have to lift me
up. (NO ANSWER) Barbara...

(BARBARA COMES ROUND
FROM HER THOUGHTS
AS HER NAMES IS
CALLED)

BARBARA: What? Oh sorry....

(SHE MOVES ACROSS
TO SUSAN AND HELPS
SUSAN UP TO THE
OPENING, SUSAN
HOLDING ON TO THE
ROUGH STONEWORK
AS BARBARA LOCKS
HER HANDS UNDER
SUSAN'S FOOT)

SUSAN: I can't see much -
it's the prison yard. Nothing
to the right.

(SUSAN CLAMBERS
DOWN. BARBARA
SITS ON THE BED)

BARBARA: I wish I knew for
certain that the Doctor was
safe.

SUSAN: He would have got out
of that house. I know he
would!

(BARBARA SMILES
HOPEFULLY, TRYING
NOT TO UNSETTLE
SUSAN'S CONVICTION)

Q.MUSIC

15 2 D 35

/BOOM B2/

MS DR WHO lying
on floor as he
turns pan
slowly up to boy
kneeling by his
side.

6. EXT. COURTYARD. EARLY MORNING.

DR WHO LIES DAZED ON THE
GROUND.

/Q.4/ 13"/

(4 NEXT)

-13-

EPS

(ON 3)

SUSAN: Oh, the smell - it's horrible!

(BARBARA MOVES
ROUND LOOKING AT
THE CELL, SCREWING
UP HER FACE IN
DISTASTE - EVENT-
UALLY)

BARBARA: It reminds me of
the time we were imprisoned
before - when we visited the
Prehistoric Age...

SUSAN: Yes... yes, I remember
that. But there's one
important difference...

(BARBARA LOOKS UP
QUESTIONINGLY)

Grandfather and Ian were with
us.

(BARBARA NODS.
FOR A COUPLE OF
SECONDS THEY ARE
ALONE WITH THEIR
THOUGHTS, THEM:)

Perhaps if we could see where
we were.....

(SUSAN AT THE
MOMENT IS LESS
DEPRESSED THAN
BARBARA. SHE
CLIMBS UP ONTO
THE ROUGH BED -
BOARDS STRETCHED
ACROSS IRON BARS
DRIVEN INTO THE
ALL, AND COVERED
IN STRAW AND RAGS
- AND TRIES TO
PULL HERSELF UP
TO THE OPENING)

NO SHOT 16

17 4 B 16

CU BOY

18 2 D 35

M2-S DR/BOY

DR. sits up
then they both
get up

DOCTOR: Thank you...most refreshing. Now (SUDDENLY LOOKING AROUND) Where are my friends?

BOY: The soldiers set fire/^{to} the farmhouse and then took them to Paris. To the Conciergerie prison. They're all locked up there before they go to the Guillotine.

DOCTOR: (GRAVELY) I see. You are a very brave boy.

BOY: Feeling all right now Sir?

DOCTOR: Yes thank you. Quite remarkable. How can I ever begin to thank you.

BOY: You see there were two men hiding in the house. One of them knocked you over the head. Then the soldiers came. The two men were shot and your friends arrested.

DOCTOR: A tragic business.

BOY: But you can still escape Sir. My mother will give you some food. Our farm isn't very far away. Just over there. And that way leads to Paris.

DOCTOR: Yes I must try and rescue my friends.

BOY: You mustn't do that Sir! You'll be captured. Send to the guillotine.

(4 NEXT)

(ON 2)

-16/17-

REVISION: EP.2

DOCTOR: You saved me my boy.
I must try and save them. You can
understand that, can't you.

BOY: Yes. (SLIGHT PAUSE) I wish
I could go with you. But since
my father was taken away...He
told me to look after my mother.

DOCTOR: So you are the head of
the house now?

(BOY AND DOCTOR SHAKE HANDS)

Q.MUSIC

Well thank you for everything you've
done. Thank you. What is your name?

Pan with DR
as he goes
away.

BOY: Jean-Pierre.

He stops to
look back at the
boy

DOCTOR: I shall remember you.
Jean-Pierre. Au revoir mon capitaine

Q.5/40"

Q. TK1

DOCTOR STARTS TO
BOY WAVES HIS HAND.

19 4 C 16
MS BOY. Push
Q.GRAMS in to CU BOY

GRAMS: COUNTRY SND

MIX TK1

TC3 LONG SHOT OF DR WHO WALKING ALONG
ROUGH COUNTRY TRACK AWAY FROM
CAMERA

MIXING TO:

FURTHER SHOT OF DR WHO WALKING
UP HILL OF MEADOW

20 1 C 24
LS JAILER
going to
dungeon door

7. PRISON AREA. DAY

THE JAILER WALKS ALONG THE CORRIDOR
SWINGING HIS KEYS. HE STOPS BY
SUSAN & BARBARA'S CELL AND PEERS
THROUGH HOLE.

Q. GRAMS

21 3 D 35
M2-S
BARBARA/
SUSAN. Pull out
to L/S.

8. INT. DUNGEON. DAY

BOOM A2/
GRAMS: DRIPPING/
WATER

(1 NEXT)

(BARBARA AND SUSAN APPARENTLY ASLEEP.
THE EYE PIECE FALLS BACK INTO PLACE.
BARBARA OPENS HER EYES. THE FOOTSTEPS
MOVE AWAY.)

BARBARA: He's going.

SUSAN: What does it matter? We'll
never get out of this awful place,
never.

BARBARA LOOKS AT HER

BARBARA: You mustn't give up.

SUSAN: I'm not going to fool myself.

BARBARA: But think of the times
we've been in danger before, Susan.
We always found a way out in the
end.

SUSAN: Oh, we've had our share of
luck. But you can't go on and on
being lucky. One day things will
catch up with you.

BARBARA: I've never heard you
speak like this before. You're
usually so...so optimistic./

22 1 D 24
M2-S SUSAN/
BARBARA

(PAUSE. SUSAN TURNS AWAY)

SUSAN: I want to know about
Grandfather.

BARBARA: I'm sure he's all right.

SUSAN: You keep on saying that.
I just...want to know, that's all.

BARBARA: We must try and get out.
And it hasn't always been luck in
the past Susan. We made our own
opportunities. We came along the river
to this place.

SUSAN: You're not thinking of digging
a way out.

BARBARA: Why not?

SUSAN: But it's solid stone.

23 3 D 35
MS BARBARA. Pan
L with her to 2-S

SHE GETS UP AND EXAMINES FLOOR
BARBARA:-
 Look how damp the wall is here.

SUSAN WATCHES HER.

We may be near the sewer leading to the river.

SUSAN GOES AND JOINS BARBARA AND LOOKS THROUGH CRACKS IN THE STONE

SUSAN: Yes. All we need are a couple of dozen drills and a gang of men and we might get through.

SHE LOOKS AROUND FOR BARBARA AND SEES HER TURNING BACK THE PALLIASSÉ ON THE BED.

SUSAN: What are you looking at?

SHE MOVES AND JOINS BARBARA

BARBARA: Crowbars.

SHOWS BARS ON BED

Maybe we won't have to do much digging. Perhaps we can simply lever up one of those stones. You keep an eye out for the jailer.

SUSAN MOVES TO EYE PIECE. BARBARA STRAINS AT ONE OF THE BARS.

24	1	D	35	/	<u>SUSAN:</u> ssh!
		2-S	SUSAN/BARBARA		
25	2	C			/SLUNG/
<u>LS CORRIDOR. 9. INT. PRISON AREA DAY</u>					

JAILER MOVES THROUGH PRISON AREA ALONG CORRIDOR. HE LEADS THE WAY FOR A PRISONER SUPPORTED BY TWO SOLDIERS. THEY MOVE PAST IAN'S CELL DOOR AND STAND ALMOST OUT OF SIGHT.

(TK NEXT)

WE CAN HEAR A
MOANING OFF SCREEN,
APPARENTLY FROM
IAN'S CELL.

A DOOR IS HEARD
OPENING AND:)

JAILER: Put him in there...

(THE SOLDIERS THROW
THE PRISONER IN,
AND WE HEAR THE
DOOR SLAMMED AND
LOCKED.

Q. TK1

THE SOLDIERS MOVE
BACK ALONG THE
PRISON CORRIDOR
FIRST, FOLLOWING
UP, PAUSES AT
IAN'S CELL DOOR AND
BANGS ON IT WITH
HIS FIST)

Stop making so much noise!
You'll give the place a bad
name...

(HE MOVES OFF,
LAUGHING AT HIS
OWN JOKE)

TK1

TC4. Ian's prison cell, day. (approx. 3'3")

The prison cell is
a square box of a
room, with a barred
window and two rough
beds - it is cleaner
than the dungeon
and more like a normal
cell.

The moaning we heard
comes from WEBSTER,
IAN'S cell mate. A
young Englishman, and
badly injured.

(ON TK)

-23-

IAN is leaning over him. WEBSTER grits his teeth, looks up at IAN, and tries to smile.

WEBSTER: I'm sorry, Ian - my side's hurting again.

IAN: I think the bleedings stopped - but you've lost a lot of blood, Webster.

WEBSTER: The soldiers who arrested me couldn't wait to pull the trigger.

WEBSTER licks his parched lips.

WEBSTER: Is there any more water?

IAN reaches out for a bottle and hands it to WEBSTER.

IAN: This is the last of it...

WEBSTER takes it and drinks, spilling a lot.

IAN looks at him, then crosses to the window.

IAN: I've looked the place over - escape isn't impossible.

WEBSTER waves a tired hand.

WEBSTER: It is for me; and you know it. I'll never get up from here.

WEBSTER lays back and closes his eyes.

-23-

(ON TK)

(ON TK)

-24-

IAN waits, then
moves over, worried that
this is the end.

WEBSTER opens his eyes
and smiles.

WEBSTER: Are you really an
Englishman, Ian?

IAN: Yes, I told you. Why?

WEBSTER is now getting
weaker all the time.
Speaking becomes
progressively more
difficult.

WEBSTER: What brings you to
France?

IAN: Webster, it's a long
story - but if I said I was
a traveller, it would cover
it.

WEBSTER fights to
talk easily, but it is
an effort.

WEBSTER: I've every reason
to doubt what you say... but,
what if it is a trap? The
cards have been dealt.

IAN: A trap? I don't under-
stand.

WEBSTER: Just listen... don't
talk. We - England - realise
that one day, soon, France
will stop this madness and
turn her full attention across
the channel...

WEBSTER breathes
heavily. HE is telling
his story with
difficulty.

-24-

(ON TK)

111 12
(ON TK)

-25-

IAN supports him
as he tries to rise.

WEBSTER: We must be ready...
For that day...

HE rests then.

WEBSTER: There is a man in
France, an Englishman, working
to this end - he will warn us
when that time is near... you
.... you understand?

IAN: Yes. England are at war
with France, I know that....

(On to page 26)

(ON TK)

-25-

JEP
(ON TK)

- 25 -

WEBSTER: I was sent to take
him home to England ... the
day nears ... and his information
... is important. Find him ...
if you can.

(WEBSTER, FIGHTING
FOR WORDS, GRASPS
IAN'S LAPELS AND
TUGS DESPERATELY)

Try to escape ... try ...
promise, to find ... James
Stirling ... and ... home.
Promise.

(WEBSTER IS
CLUTCHING HARD
AT IAN. HE
MAKES A
DESPERATE
EFFORT)

Promise!

IAN: Yes, yes. Find James
Stirling and tell him to return
to England. He has important
information. I understand,
and I promise.

(WEBSTER SINKS
BACK, BREATHING
HEAVIER, BUT
HAPPIER)

Webster! How shall I find him?

WEBSTER: Ask Jules Renan ...
the sign of le Chien Gres ...

(IAN MAKES A
MENTAL NOTE)

IAN: Renan -- le Chien Gres ...

- 26 -

(ON TK)

JBP
(ON TK)

- 27 -

Q. MUSIC

(IAN LOOKS BACK
AT WEBSTER WHO
IS NOW STILL.

Q. 6/20"

IAN UNCLASPS
WEBSTER'S
HANDS FROM HIS
CLOTHES.

HE THEN COVERS
WEBSTER WITH
THE BLANKETS
AND STARES DOWN
AT THE COVERED
BODY.

WE FADE TO
BLACK, AND:)

Q. GRAMS

COUNTRY SNDS

TC5 Ext. Country Road, Day.

DOCTOR WHO (DOUBLE) walks
along a country road.

It is later in the day
now, around three
o'clock and the sun is
not so fierce.

There are high bushes
on each side of the
road (to be matched in
the studio set).

DOCTOR WHO still holds
his coat, and as he
walks along he slashes
at the bushes with
his stick.

We are TRACKING along
quite close behind him.

The roads bend is in a
tight curve so that we
only see a few yards
ahead.

DOCTOR WHO stops, as:

Q. GRAMS

26 4 C 35

BOOM B3

MS DR. WHO

10. COUNTRY RD. DAY

COUNTRY NOISES

lose him. pan

round tree to R

discovering workmen &

overseer

OVERSEER: Come on put your backs
into it.

- 27 -

SECTION OF ROUGH COUNTRY RD
MEN ARE MENDING THE ROAD AS
DR WHO APPROACHES.

(2 NEXT)

JBP
(ON 4)

28 - 29 -

OVERSEER: You can work faster than that.
GOADING THEM
ON IS THE ROAD
GANG OVERSEER.
A STRONG, SULLEN,
BRUTISH OAF OF
A MAN.

A PISTOL IS
STUCK IN HIS
BELT, A PURSE
ALSO HANGS FROM
THIS BELT.

DOCTOR WHO
TAKES IN THE
SCENE AND
APPROACHES THE
OVERSEER) /

27 2 E
LS DR. WHO coming up
to OVERSEER

DOCTOR WHO: (TO THE PEASANTS)
Good afternoon to you! (TO THE
OVERSEER) A pleasant day ...

(THE PEASANTS
LOOK UP
BRIEFLY THEN
CONTINUE WITH
THEIR WORK.

THE OVERSEER
IS RATHER WARY
OF THE DOCTOR)

OVERSEER: Yes, it is.

DOCTOR WHO: Perhaps you would
assist me? I'm bound for Paris.
I take it I'm still on the
right road?

OVERSEER: (NODDING) You are ...

DOCTOR WHO: Splendid! I was
beginning to have doubts,
haven't seen a soul for hours.

OVERSEER: You've come a long
way? /

28 4 C 35
2-S DR. OVERSEER
THEY SIT UNDER TREES

DOCTOR WHO: Yes - farther than
you'd think. (cont ...)

(2 NEXT)

- 29 -

(ON 4)

- 30 -

(THE DOCTOR LOOKS
FOR A COMFORTABLE
PLACE TO SIT.)

THE PEASANTS ARE
STEALING GLANCES
AT DOCTOR WHO,
AND THE OVERSEER
NOTICES THIS:)

OVERSEER: Get on with your
work! Nobody told you to
stop!

(THE PEASANTS
RESUME WITH
INCREASED VIGOUR.)

THE OVERSEER
WATCHES, THEN
MOVES BACK TO
STAND BESIDE
THE SEATED
DOCTOR WHO,
AGAIN MOPING
HIS BROW WITH
A LARGE HANDKER-
CHIEF.

THE OVERSEER
INDICATES THE
PEASANTS WITH
HIS HEAD, BEFORE
CONFIDING TO
THE DOCTOR)

You have to watch them all the
time ... huh, I don't know why
they even bother to put them
to work - I know what I'd do
with tax-dodgers.

DOCTOR WHO: Oh, I see - so
they're not voluntary workers?

OVERSEER: Voluntary? I have
to watch them every second.
(cont ...)

(2 NEXT)

- 30 -

OVERSEER: (cont) I'm given a schedule - Finish this section by tomorrow they told me - and if I don't ...

(THE OVERSEER
SHRUGS, NOT
DARING TO
THINK WHAT
MIGHT HAPPEN)

DOCTOR WHO: Yes, it is a responsibility ...

OVERSEER: But it'll be finished. Even if I have to drive every one of them into the ground!

DOCTOR WHO: I see you believe in drastic measures.

(THE OVERSEER
TURNS TOWARDS
THE PEASANTS
TO BELLOW)

OVERSEER: Look as though you mean it! The quicker it's finished the better it'll be for all of us.

(THE OVERSEER
SITS DOWN ONTO
THE GRASS VERGE
BESIDE DOCTOR
WHO.

HE ADJUSTS HIS
PISTOL IN HIS
BELT - SHAKES
HIS PURSE
JANGLING THE
COINS. THE
SOUND PLEASES
HIM)

DOCTOR WHO: I'm sure you're very experienced in this job, my man - but as an impartial observer I feel I might be able to offer a suggestion.

OVERSEER: Oh? Well I'll
listen to anything that will
get this job finished quicker.

DOCTOR WHO: Well, if you
were to expend your energy
on helping with the road -
instead of shouting and
bawling at them every few
seconds - it would be better
all round.

(THE OVERSEER
STARES,
TEMPORARILY
SPEECHLESS AND
OPEN MOUTHED
AS DOCTOR WHO
STANDS TO HIS
FEET AND
PREPARES TO
MOVE OFF.

HE RECOVERS
AS:)

Good day to you, sir!

(THE OVERSEER
JUMPS TO HIS
FEET, HIS EYES
A THIN LINE.

HE CUTS OFF
DOCTOR WHO'S
LINE OF
ESCAPE)

OVERSEER: I suppose you think
you're very clever?

DOCTOR WHO: Without false
modesty, I would agree -- yes.
Now kindly stand aside, sir.

(DOCTOR WHO
DRAWS HIMSELF
UP BUT THE
OVERSEER IS
ALREADY DRAWING
HIS PISTOL.

HE AIMS IT AT
DOCTOR WHO'S
HEAD)

OVERSEER: Show me your papers.

(DOCTOR WHO
PUFFS UP)

DOCTOR WHO: I'm not in the
habit ...

(THE OVERSEER
SMILES A
VICIOUS DELIGHTED
SMILE.

HE'S GOT THIS
'JOKER' WHERE
HE WANTS HIM.

HE SPEAKS
WITH AN
AFFECTED
CIVILITY)

OVERSEER: I see - you can't
prove your identity. (cont ...)

(HE DIGS HIS
PISTOL INTO
DOCTOR WHO'S
RIBS)

(2 NEXT)

OVERSEER: (cont) Have you
paid your taxes?

(DOCTOR WHO
BLUSTERS)

No? Then perhaps you'd join
the poor wretches, and put
your energy to better use.
(SUDDENLY SERIOUS) Now get
to work.

(HE INDICATES
WITH THE
PISTOL, THEN
SHOVES DOCTOR
WHO OVER TO
JOIN THE THREE
PEASANTS,
SHOUTING AT
ONE:)

Give him a pick!

(THE PEASANT
DOES SO.

DOCTOR WHO
TAKES IT.

THE OVERSEER
LOOKS AROUND
AT HIS FOUR
WORKERS)

I shouldn't try to run away -
remember I've got this.

Pan L with DR
to workmen

(HE HOLDS HIS
PISTOL UNDER
DOCTOR WHO'S
NOSE)

Q. MUSIC

29 2 E
LS GROUP.
foreman in f/gnd.

Well? What are you waiting
for? (cont ...)

DR: Aggressive fellow. /Q.7/20"

(THEY ALL START
TO WORK, THE
DOCTOR SLOWER,

BUT EVEN HE
QUICKENS UP
WHEN THE
OVERSEER WALKS
PAST HIM ON
HIS WAY BACK TO
THE GRASS
VERGE.

THE OVERSEER
SITS DOWN,
PISTOL BEHIND
HIM, AND LOOKS
AT THE FOUR
MEN)

OVERSEER: (cont) (PLEASED)
I'll make that schedule yet ...

(WE HOLD A SHOT
OF THE MEN
WORKING,
FAVOURING DOCTOR
WHO)

Q. GRAMS

30 1 D 24
MS BARBARA

11. INT. DUNGEON. DAY.

BOOM A2/
WATER
DRIPPING

(FROM DOCTOR
WHO DIGGING WE
CUT TO BARBARA
CHIPPING AWAY
AT THE ROCK
OPENING IN THE
DUNGEON, USING
A RAG FROM THE
BED TO MUFFLE
THE SOUND.

SHE IS VERY
TIRED, AND
BLACKENED.

SHE HITS A
FEW TIMES,
THEN STOPS TO
REST.

THE HOLE IS
LARGER BUT IT
IS A VERY SLOW
BUSINESS.

SUSAN IS LEANING
BACKWARDS
AGAINST THE
DOOR COVERING
THE PEEPHOLE,
HER EYES
CLOSED.

SHE OPENS THEM
AS THE NOISE
OF BARBARA'S
DIGGING STOPS)

BARBARA: It's no good - I've
just got to rest.

(BARBARA PUTS
DOWN THE BAR
AND EXAMINES
HER HANDS)

I'm tearing them to pieces:

31 3 D 24
LS SUSAN

SUSAN: Shall I take over
again?

32 1 D 24
MS BARBARA

BARBARA: No - your hands are
blistered worse than mine,
Susan. /

33 3 D 24
LS SUSAN

Pan R with her to
BARBARA

(THEY REMAIN
SILENT FOR A
FEW MOMENTS)

then pan back with
BARBARA to door

SUSAN: I wonder if Ian's any
better off? Or where Grand-
father is?... (cont ...)

(BARBARA DOESN'T
ANSWER, SHE JUST
SHAKES HER HEAD)

(SUSAN TAKES A
DEEP BREATH
AND MOVES ACROSS
TO BARBARA TO
TAKE THE BAR)

I'd rather work - there's not
so much time to think somehow.

(BARBARA MOVES
OUT OF THE WAY
AND TAKES SUSAN'S
PLACE AT THE
DOOR.

SUSAN STRIKES,
AND WINCES AT
THE PAIN IT
CAUSES TO HER
HANDS.

34 1 AS SUSAN cries out
D 24
MS SUSAN. BARBARA
comes into frame.
Pan L with them to
bed.

SHE HITS AGAIN
AND A CRY LEAVES
HER LIPS. /

SHE PUTS THE
BAR DOWN, AND
FALLS ONTO
THE BED)

I can't Barbara.

(BARBARA MOVES
OVER TO HER)

BARBARA: We'll rest - then
try again. We've made a lot of
headway, with luck we'll be
through soon.

(SUSAN STRAIGHTENS
UP, PULLING HER-
SELF TOGETHER,
SHE NODS, TRYING
TO LOOK ON THE
BRIGHT SIDE.

SHE GLANCES DOWN
AT THE HOLE)

(ON 1.) JBP

- 38 -

SUSAN: It's just that it's
so slow ... but we have done
well, haven't we?

(THEY SMILE,
THEN SUSAN
REACTS AND
CROSSES TO
THE DOOR TO
LISTEN)

Someone's coming ...

Q. MUSIC

Pan L with
BARBARA then back
to 2-s

(THERE ARE
FOOTSTEPS
OUTSIDE.

BARBARA HIDES
THE IRON BAR
UNDER THE BED
AND THROWS RAGS
FROM THE BED
DOWN BY WHERE
THEY HAVE BEEN
DIGGING.

Q. 8 1/2"

THE KEY TURNS
IN THE LOCK
AND THE DOOR
STARTS TO OPEN)

Barbara! They're coming for us!

(SUSAN BACKS
AWAY, AND
BARBARA TURNS
TO HOLD AND
STAND BESIDE
HER.

35 3 as the door opens
D 35
3-S
JAILER, SUSAN, BARBARA

THE DOOR OPENS
FULLY AND THE
JAILER APPEARS
HOLDING TWO
DISHES, EACH
CONTAINING A
MUDDY SOUP,
BREAD, AND SPOON.

HE PUTS THEM
DOWN JUST
INSIDE THE
DOOR)

(1 NEXT)

- 38 -

JAILER: There's your food. A waste if you ask me!

(BARBARA AND SUSAN LOOK RELIEVED, BUT TIGHTEN AGAIN AS THE JAILER PEERS DOWN AT THE RAGS ON THE FLOOR, OVER WHERE THEY HAVE BEEN DIGGING)

Pull back with jailer

What are they doing down there?

BARBARA: (INNOCENTLY) What?

JAILER: The blankets. I'm responsible for everything in the cells. Pick them up.

(BARBARA AND SUSAN SIT TIGHT)

All right.....
All right..... It gets cold at night. You'll get no others.
(HE GIVES IN)

(THE JAILER MOVES FORWARD TO PICK THEM UP HIMSELF.

BARBARA AND SUSAN REACT AT THE THOUGHT OF THEIR WORK BEING WASTED.

HOWEVER, AS THE JAILER IS ABOUT TO BEND DOWN:)

LEMAITRE: (OFF FRAME) Jailer. Jailer! /

36 1 D 24

JAILER. Pan L
with him then lose him
and stay on SUSAN &
BARBARA

(ON 1)

- 40 -

(THE JAILER
TURNS SHARPLY,
AND, IN A
HUSHED RESPECTFUL
TONE)

JAILER: Lemaitre ...

(HE JUMPS TO
IT, AND MOVES
TO LEAVE THE
CELL, CALLING,
AS HE DOES SO:)

Coming, citizen!

Q. TKL

(WE HOLD
BARBARA AND
SUSAN'S
RELIEF AS THE
DOOR IS SLAMMED
AND LOCKED,
THEN:)

TKL

TC6. Int. Ian's Prison Cell. (approx. 66")

IAN is standing by the
barred window.

He turns as he hears
the door opening,
ignores the caller, and
turns back to look out
again.

LEMAITRE closes the
door, glances at IAN'S
back and moves to
where WEBSTER lies,
covered on the bed.

He pulls the blanket
down, and, seeing that
WEBSTER is dead, his
face registers an
acute disappointment.

- 40 -

(4 NEXT)

JEP
(ON TK)

- 41 -

LEMAITRE'S fist crashes
on the bedboards in
annoyance.

He recovers WEBSTER,
and then looks up at
IAN'S back.

LEMAITRE: How long has he
been dead?

IAN hears, but prefers
to ignore.

LEMAITRE stands up and
moves across quickly
to IAN, pulling him
round by his shoulder
and pushing IAN against
the wall.

LEMAITRE: I asked how long
he'd been dead!

IAN stares back at
LEMAITRE.

They remain like this,
apparently sizing each
other up.

IAN: Several hours ...
(MOCKING) ... citizen!

LEMAITRE makes no
reaction, then
eventually turns away.

He has a thought and
on reaching the door,
pauses:

LEMAITRE: Did he speak?

IAN takes his time,
then shakes his head
slowly.

IAN: No ... no, he didn't ...

- 41 -

(ON TK - 4 NEXT)

JBP
(ON TK)

- 42 -

LEMAITRE pauses and considers, then turns slowly and leaves the cell.

We CLOSE IN ON IAN as he turns the situation over in his mind.

We HOLD a few seconds then:

END TELECINE.

37 4 A 24 /SLUNG/
M2-S
LEMAITRE/JAILER 12. INT. PRISON AREA. DAY.

(IN THE CORRIDOR,
LEMAITRE STANDS
BEFORE THE
JAILER.

THE JAILER IS
LICKING HIS
LIPS AND
THINKING OVER
WHAT TO SAY)

LEMAITRE: I'll ask you once
more - did they talk to each
other?

(THE JAILER IS
HESITANT - HE
KNOWS - BUT
FEARS HE WILL
SAY THE WRONG
THING)

JAILER: Well ... they may
have done so, Citizen, but
there again ...

(LEMAITRE STARES
COLDLY AND THE
JAILER'S VOICE
TAILS AWAY.

LEMAITRE PATIENTLY
TRIES AGAIN)

(1 NEXT)

- 42 -

LEMAITRE: Just simply tell me
if you heard their voices.

(THE JAILER IS
CORNERED AND
DECIDES TO
TELL THE
TRUTH)

JAILER: (HESITANT) Well ...
yes ... yes I did, Citizen.

(HE DRAWS BACK,
BITING HIS
LIP, ANXIOUSLY.

LEMAITRE HOWEVER,
TAKES IT CALMLY
AND STARTS TO
WALK ALONG THE
CORRIDOR SLOWLY,
TOWARDS THE
PRISON AREA,
GLANCING AT
IAN'S CELL DOOR
AS HE DOES SO.

THE JAILER GAINS
CONFIDENCE - HE
HAS SAID NOTHING
WRONG)

I didn't hear what was said -
but I definitely heard them
talk - not for long, but ...

38 1 ^ 35

2-S LEMAITRE/JAILER

LEMAITRE: Let me have the
execution list

JAILER: At once, citizen.

(THEY MOVE INTO
THE PRISON
AREA.

THE JAILER
RUSHES AHEAD
AND PICKS UP A
PAPER FROM THE
TABLE AND HANDS
IT TO LEMAITRE
WHO TAKES IT
AND SITS AT THE
TABLE)

- 44 -

LEMAITRE: The other prisoner -
which one is he?

JAILER: This one - Ian Chesterton

(THE JAILER
STABS A PODGY
FINGER AT THE
LIST, DELIGHTED
TO BE OF
SERVICE.

LEMAITRE NODS
AND TAKES UP
A PEN FROM THE
TABLE AND
DELIBERATELY
CROSSES IAN'S
NAME OFF THE
LIST)

As JAILER goes
crab R to face
LEMAITRE and push
in to MCU

Have the body removed from
the cell.

JAILER: Yes, citizen.

(HE MOVES OFF
IMPORTANTLY
AND SHOUTS,
AUTHORITY ONCE
AGAIN IN HIS
VOICE)

Guards!

(THE TWO SOLDIERS
APPEAR AND THE
JAILER LEADS
THEM OFF,
JANGLING HIS
KEY RING, OUT
OF SIGHT DOWN
THE CORRIDOR.

Q. MUSIC

WE HOLD ON
LEMAITRE.

/Q.9/12"/

HE ALLOWS THE
EXECUTION LIST
TO DROP ONTO
THE TABLE.

- 44 -

(3 NEXT)

LEMAITRE STARES
AT IT, UNSEEINGLY,
DEEP IN THOUGHT.

WE SLOWLY PAN
AWAY FROM HIM
TOWARDS THE
DUNGEON DOOR.

WE CLOSE ONTO
SUSAN AND
BARBARA'S CELL,
AND:)

Q. GRAMS

39 3 D 35

Long 2-S

13. INT. DUNGEON. DAY.

/BOOM A2/

/WATER DRIPPING/

Let SUSAN go
then pan R with
BARBARA

Pan back L with
them to bed.

(BARBARA AND
SUSAN ARE
FINISHING THE
FOOD THAT WAS
BROUGHT INTO
THEM)

SUSAN: I thought the Jailer
was going to discover it ...

BARBARA: (NODDING) So did I.
You know, I didn't realise
how hungry I was - or what I
would eat!

(SUSAN HAS PUT
DOWN THE DISH,
AND, MOVING TO
THE RAGS, SHE
LIFTS THEM
ONTO THE BED)

SUSAN: I'm ready to start
again.

BARBARA: Let me - it was my turn.

(BARBARA PUTS
DOWN HER
DISH, AND
REACHES FOR
THE BAR.

SUSAN IS
STRAIGHTENING
UP FROM THE
HALF CLEARED
HOLE, HORROR
ON HER FACE.

BARBARA TURNS,
AND SEES THIS:)

What is it, Susan?

Q. GRAMS

(THERE IS A
CHATTERING,
PATTERING SOUND
HEARD FAINTLY)

GRAMS:RATS
SQUEAKING.

What's that noise?

SUSAN: Rats! They must have
smelt the food - there's rats
down there!

Pan R with
BARBARA and back
again

(SUSAN BACKS
AWAY, HANDS
STUFFED IN
HER MOUTH.

BARBARA REACTS
IN FEAR AS
WELL, BUT
TAKING THE
RAGS REMOVED
BY SUSAN SHE
THROWS THEM
DOWN AGAIN,
BLOCKING THE
HOLE)

I can't do it anymore, Barbara -
not with those ... I can't -
I can't!

(BARBARA MOVES
ACROSS BESIDE
SUSAN)

BARBARA: They won't get in
here, not now. We won't dig
anymore ...

(BARBARA HOLDS
SUSAN AND WE
CLOSE IN ON
BARBARA.

SHE TRIES TO
COMFORT, BUT
FEELS DESPAIR)

We'll stay where we are ...

(WE HOLD THEM
AND:)

Q. GRAMS
Q. MUSIC

40 4 3 35 /BOOM B3/
H/A DR & /GR MS: COUNTRY SND/
PEASANTS working 14. EXT. COUNTRY ROAD. DAY. /Q.10/
as they straighten /13"/
up we see the
overseer in b/gnd

(WE COME UP ON
DOCTOR WHO,
PANTING FOR
BREATH, AND
LOOKING TIRED
OUT.

HE RESTS ON
HIS PICK HANDLE.

THE OTHER THREE
PEASANTS ARE
WORKING BUT
WITHOUT MUCH
ZEST.

DOCTOR WHO TURNS
AND LOOKS TOWARDS
THE OVERSEER,
SITTING AT THE
SIDE OF THE
ROAD.

(ON 4)

- 48 -

41 2 E
MS OVERSEER

AT THE MOMENT
THE OVERSEER /
IS TAKING NO
NOTICE OF HIS
GANG, BUT
INTENT ON
COUNTING THE
MONEY HE HAS
TAKEN FROM HIS
PURSE.

DOCTOR WHO NOTES
THIS WITH A
THOUGHTFUL LOOK,
AND TURNS TO THE
NEAREST PEASANT.
THEY TALK,
SECRETIVELY) /

42 4 C 35
H/A. DR &
PEASANTS working

DOCTOR WHO: This must be the
tenth time he's counted his
wealth.

PEASANT: (NODDING) He does
it all the time. Some of us
think he likes money, even more
than he does himself.

DOCTOR WHO: (A THOUGHTFUL NOD)
Do any of you have any money?

(THE PEASANT
SHAKES HIS
HEAD, AND
SEES THE
HUMOUR OF THE
REMARK)

PEASANT: Would we be here, if
we had?

DOCTOR WHO: But you'd like to -
get away?

PEASANT: Yes - but how? He
doesn't move without that
pistol. And he never turns
his back.

DOCTOR WHO: Leave that to me.
Now, do as I tell you.

43 2 E
MS OVERSEER

- 48 -

(4 NEXT)

(THE OVERSEER
PUTS HIS MONEY
BACK INTO HIS
PURSE, IS ABOUT
TO FASTEN IT,
BUT LOOKS FIRST
TOWARDS THE
PEASANTS.

HE JUMPS TO
HIS FEET WHEN
HE SEES DOCTOR
WHO AND THE
PEASANT MUTTERING
TOGETHER POINTING,
AND LOOKING AT
THE SUN, AND
SHIELDING THEIR
EYES.

THE OTHER TWO
PEASANTS ARE
ALSO INTERESTED,
BUT ARE STILL
VAGUELY WORKING.

as overseer
starts going

THE OVERSEER
GRABS HIS
PISTOL, AND
MOVES IN)

44 4 C 35
H/A DR & PEASANTS
working.

OVERSEER: What's this then?
What are you looking at?

(DOCTOR WHO TURNS
TO THE OVERSEER,
LEAVING THE
PEASANT POINTING,
AND 'SHOWING'
THE OTHER TWO
PEASANTS)

DOCTOR WHO: We're waiting for
the eclipse.

OVERSEER: Eclipse?

PEASANT: Yes - the moon is
due to pass in front of the
sun any minute.

(2 NEXT)

DOCTOR WHO: Surely you knew
about it?

(THE OVERSEER
IS UNCERTAIN,
BUT HE STARES
UP AT THE SUN)

OVERSEER: Yes, yes. I knew.

DR: It's a wonderful phenomenon/

45 2 E

MCU OVERSEER's
purse.

We see Dr's hand
reaching in

(THE OVERSEER
SQUINTS UP-
WARDS, WHEN
HIS ATTENTION
FLAGS, THE
PEASANT POINTS
EXCITEDLY.

THE OVERSEER,
HOWEVER, STILL
GRASPS HIS
PISTOL AND IS
CAREFUL TO COVER
THE GANG, DESPITE
HIS INTEREST.

DOCTOR WHO,
DURING THIS,
PULLS HIS SLEEVE
BACK, FLEXES
HIS HAND AND
FINGERS, AND
DIPS INTO THE
OVERSEER'S
PURSE./

46 4 C 35

H/A DR & PEASANTS

WE CUT TO SHOW
THE OVERSEER AS
HE BEGINS TO
LOSE CONVICTION.

EVENTUALLY HE
LOOKS AWAY,
AND TURNS ON
THE PEASANTS)

All right. All right. We'll
see it when it happens - until
then you can all get back to
work. Now!

(THE PEASANTS
AND DOCTOR WHO
RESUME WORK
AND THE OVERSEER
WALKS BACK TO
HIS SEAT. HE
SITS, HOLDING
THE PISTOL.

THE PEASANT,
AN ENQUIRING
LOOK ON HIS
FACE, GLANCES
AT DOCTOR WHO./

47 2 E
CU COINS in DR's hand

Pan down to see him
bury them in ground

IN ANSWER THE
DOCTOR OPENS
HIS FIST AND
REVEALS TWO
COINS.

THEY EXCHANGE
SMILES.

THEN, THE
DOCTOR BENDS
DOWN AND BURIES
ONE OF THE
COINS. HE
PUTS THE OTHER
COIN ON THE
GROUND AND
CARRIES ON
WORKING FOR
A FEW SECONDS)/

48 4 C 35
H/A DR & PEASANTS

DOCTOR WHO: Look. Look at
this.

49 2 E
COINS on ground

(HE BENDS DOWN
PICKS UP THE
COIN AND THE
PEASANTS MOVE
IN TO LOOK./

50 4 C 35
H/A DR & PEASANTS

THE OVERSEER
AGAIN JUMPS
UP WITH HIS
PISTOL AT THE
READY, AND
APPROACHES)

OVERSEER: What's wrong now?

(ON 4)

DOCTOR WHO: I've just found
this coin - it's obviously
part of some treasure,

Q. STING

(THE OVERSEER
SNATCHES THE
COIN FROM
DOCTOR WHO
AND LOOKS AT
IT)

STING

OVERSEER: Huh, treasure!
More likely dropped by a
passing traveller.

DOCTOR WHO: No - no definitely
treasure.

(THE OVERSEER
CONSIDERS,
THEN GREED
OVERCOMES HIS
BETTER JUDGEMENT)

OVERSEER: Where were you
digging?

DOCTOR WHO: Just here.

(THE OVERSEER
INDICATES FOR
DOCTOR WHO TO
GIVE HIM HIS
PICK.

DOCTOR WHO
PASSES IT OVER -
THE OVERSEER
CAREFUL TO
KEEP HIS PISTOL
TRAINED ON
THEM.

Q. STING

THEN, WITHOUT
MUCH HOPE, THE
OVERSEER SCRATCHES
AT THE GROUND.
HIS FACE REACTS
WHEN HE SEES THE
SECOND COIN
THE DOCTOR
BURIED)

STING

51 2 E

H/A OVERSEER

See COIN on ground

(4 NEXT)

If possible we get a
HIGH SHOT, looking
down at DOCTOR WHO
(DOUBLE).

He walks a few yards,
then stops, as some-
thing catches his eye
at the side of the
road.

He walks over and
stoops down to
examine it. It is
placed in front of a
row of bushes that
edge the road.

END TELECINE.

56 4 B 35
MS DR sitting
on mile stone
as he gets up
pull out. let
him leave then
close in on
milestone

BOOM B3/
COUNTRY SOUNDS

? 15. EXT. COUNTRY ROAD. DAY.

(WE COME UP ON
A STONE SIGN
POST AT THE
SIDE OF THE
ROAD, INDICATING
"PARIS" - THEN,
PULLING OUT, WE
SEE DOCTOR WHO
EXAMING IT,
WITH SOME
RELIEF.

HE MOVES ON,
THEN STOPS,
AND GOES UP
TO THE BUSHES.

HE CLIMBS UP
ONTO THE
VERGE AND PARTS
THE BUSHES AT
THE TOP TO
LOOK THROUGH.

Q. MUSIC

- 54 -

Q.11
69"

DOCTOR WHO
HANDS THE
SPADE BACK
TO THE PEASANT
WITH AN
ACKNOWLEDGING
SMILE, 'WIPES'
HIS HANDS,
COLLECTS HIS
COAT, AND PUTS
IT ON.

SLOWLY THE
PEASANTS BEGIN
TO SMILE AND
LOOK AS THOUGH
THEY HAVE
EVENTUALLY
REALISED WHAT
HAS HAPPENED.

55 2 E

MS DR WHO.
Go down with him as
he kneels down.
He puts a coin down
on OVERSEER's eye.
Lose DR. Stay with
OVERSEER then slowly
zoom in to DCU of
COIN on eye

WITH SOME
YELLING THEY
TURN AND RUN.

DOCTOR WHO
LOOKS DOWN,
AND NODS HIS
SATISFACTION)

DOCTOR WHO: Good day to you,
sir!

Q.TK1

(HE STEPS OVER
THE PROSTRATE
OVERSEER AND
MOVES OUT OF
FRAME.

WE CLOSE ON
THE OVERSEER)

Q. GRAMS

TK1

Q.11. SECTION TWO/
COUNTRY SOUNDS/

TC7. Ext. Road. Day.

DOCTOR WHO (DOUBLE)
walks slowly on.

It is now early evening.
He is still on the
road.

- 54 -

(4 NEXT)

OVERSEER: (EXCITED) Here's another!

DOCTOR WHO: (GENERALLY) Get your tools - let's dig! /

52 4 C 35
H/A DR WHO & PEASANTS

(THE OVERSEER
SPINS ROUND,
LEVELLING THE
PISTOL)

OVERSEER: Keep back - it's nothing to do with you - nothing! I'll do the digging - then it'll be mine! Now - stay back!

(THE PEASANTS
AND DOCTOR
WHO KEEP TO
ONE SIDE.

THE OVERSEER
WATCHING THEM,
STICKS HIS
PISTOL IN HIS
BELT, SPITS ON
HIS HANDS, TAKES
THE PICK, AND
STARTS DIGGING.

DOCTOR WHO TAKES
A SPADE FROM
ONE OF THE
PEASANTS AND
EDGES BEHIND
THE OVERSEER
WHO HAS ONLY
THOUGHTS FOR THE
TREASURE NOW.

DOCTOR WHO
STANDS BEHIND
HIM.

WE CUT TO
DOCTOR WHO.
HE TOO, SPITS
ON HIS HANDS, /
THEN, LIFTS
THE SPADE OVER
HIS HEAD BEFORE
STRIKING DOWN,
OUT OF FRAME.

GRAMS: SPADE

Q. GRAMS?
53 2 E
BCU PEASANT

54 4 C 35
H/A DR WHO & PEASANTS

WE GET A SHOT
OF THE DOCTOR'S
FACE FROM THE
OTHER SIDE OF
THE BUSH AS IT
PEERS THROUGH.

HE SMILES,
PLEASED WITH
HIMSELF. HE
LOOKS TO THE
RIGHT AND TO
THE LEFT
TAKING IN HIS
VIEW OF:

PHOTO CAPTION:

MODEL OF THE
PARIS OF 1794.

WE CUT BACK
TO DOCTOR WHO
LOOKING THROUGH
THE BUSHES.

THEY CLOSE AS
HE LETS THEM
GO.

BACK ON THE
ROAD THE
DOCTOR CLAMBERS
DOWN, AND MOVES
AWAY WITH
RENEWED VIGOUR)

57 3 D 35
MS SUSAN/BARBARA

/BOOM CL/

16. INT. PRISON AREA. DAY.

(THE JAILER IS
OPENING THE
SMALL DUNGEON
DOOR AS WE GO
IN.)

58 1 C 35
MS JAILER at dungeon
door. Pull out as
SUSAN & BARBARA appear

HE STANDS AND
CALLS:)

JAILER: All right, you two -
come on out!

(BARBARA AND
SUSAN STUMBLE
THROUGH THE
DOOR THEIR
EYES BLINKING
AT THE UN-
ACCUSTOMED
LIGHT - ALTHOUGH
STILL NOT BRIGHT)

Get in line.

(THE JAILER
CLOSES THE
DOOR AND
LOCKS IT.

BARBARA AND
SUSAN MOVE IN
AND JOIN A LINE
OF PRISONERS, A
SMALL GROUP -
INCLUDING THE
PRISONER WE
SAW BEFORE -
AND GUARDED BY
TWO SOLDIERS.

THE JAILER
CONSULTS A
LIST AND LOOKS
AT THE GROUP
IN TURN AS HE
CHECKS THEM
OFF)

59 3 C 35
LS GROUP

SUSAN: Where's Ian?

JAILER: Is that your friend?
He was lucky. Lemaitre took
him off the list.(SMILES)
You were not so fortunate.
(cont ...)

(THE JAILER IS
SATISFIED.
HE GIVES THE
LIST TO ONE
OF THE SOLDIERS)

JBP

(ON 3)

- 58 -

JAILER: This batch for the
guillotine!

(SUSAN REACTS
IN HORROR,
AS DOES
BARBARA, TO
A LESSER
DEGREE)

Take them away!

Q. MUSIC

(THE SOLDIERS,
WITH THEIR
BAYONETTED
MUSKETS, HARRY
AND PUSH THE
GROUP ALONG
OUT OF THE
PRISON AREA
AND INTO THE
CORRIDOR
LEADING OFF. /

Q.12
36"

60 2 F
LS GROUP coming out

WE CUT TO
THE JAILER AS
HE SMILES, THEN
CHUCKLES, THEN
STARTS TO
LAUGH.

Q.TK1

THE 'MARCHING'
FEET OF THE
PRISONERS AND
SOLDIERS ARE
HEARD OVER
THIS SHOT)

Q.GRAMS

TK1

/GRAMS: FEET/

TC8. Int. Ian's Prison Cell.
Day.

The sound of the marching
feet is heard as we get
a TIGHT SHOT of IAN, his
face close up against
the bars of the door
opening, his hands
clutching them.

(Sound dubbed: sound of
marching feet)

- 58 -

ON TK

JBP

- 59 -

As they 'pass' and
IAN 'watches' his
expression is one
of horror.

IAN: Barbara! Susan!

Q. We HOLD briefly on
MUSIC IAN.

SUPER SLIDE:

A CHANGE OF IDENTITY

61 2

A

SUPER ROLLER

SIG TUNE

opens: DR WHO.....WILLIAM HARTNELL

ends: ASSOC. PROD.....
MERVYN PINFIELD

FADE TELECINE

SUPER SLIDE:

Producer
VERITY LAMBERT

& FADE

SUPER SLIDE
& FADE

DIRECTED BY
HENRIC HIRSCH

BBC TV

FADE VISION

FADE SOUND

finis

AEF. 15.7.64

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